

Bolero

Preset

Stage is set as audience walk in. Ollie typing to rhythm of Bolero. As he talks the other five performers walk onstage and sit down when they say 'Drip'.

Ollie: Drip Drip Drip Drip Drip. On 14 February 1984, the writer of this story fell over outside a Fish and Chip shop in Nottingham. He got a black eye. His dad carried him home on his shoulders across Bulwell Golf Course. His mum gave him some ice cubes wrapped in an old tea towel to hold against his face and switched on the Black and White television. He heard the music before he saw the image fizzing into life. Torvill and Dean were dancing to Bolero at the Winter Olympics in Sarajevo. When the writer of this story hears the music now he remembers his fall, the smell of fish and chips and the feeling of watching the world from his Dad's shoulders. He remembers the tears rolling down his cheeks and the cold of the ice against his face as he watched two people from his hometown dancing on ice somewhere very far away. He remembers the pain. He remembers the cold. He remembers the ice melting.

Ollie: Drip

Vera: Drip

Amila: Drip

Jasenko: Drip

Nicki: Drip

Benjamin: Drip

Overture

SFX: Tuning up

Everyone has position of conductor or assassin with paintbrush or baton. Hold up signs spelling: BOLERO. They drop signs.

Orchestra (Part One)

SFX: Preset

Jasenko: This is the high one there so we'll have to put that in the percussion section. I want six in this first row. 1

Vera: 2

Benjamin: 3

Ollie: 4

Amila: 5

Jasenko: 6. Then we can go to the black chairs.

Ollie: So Mr Mehta what's the plan for rehearsals?

Benjamin: The Schonberg concerto I will do twice on the Thursday morning and the Wednesday afternoon. On the two hour rehearsal.

Ollie: Mm hm.

Benjamin: OK. Wednesday morning will be all Stravinsky.

Ollie: You take a full rehearsal for the Mozart on Tuesday?

Benjamin: No erm...

Ollie: Because that would save us some money

Benjamin: Wait a moment we have four rehearsals. May I borrow your pencil?

Ollie: Yes

Jasenko: Places

Ollie: Well... Are we going to do Bolero again I wonder?

Benjamin: What?

Ollie: If we do Tzigane shall we do Bolero again? You know our record will be out. It will be... you know...

Benjamin: Bolero? After tonight I never want to look at that thing. Ever again.

Vera: People ask you know well why do you want to play in a symphony and it combines the fact that you can do something creative and you can work with something you love to do and be involved in an art and make a living from it.

Jasenko: Do I like it? It's all I've ever done all my life so I guess I like it.

Amila: Oh I think music is one of the greatest experiences you can have.

Ollie: To bring harmony especially in a symphony orchestra harmony and melody I've even left the house a little irritated and come to the symphony and after the first few chords it just seems to go away.

Nicki: It's beautiful. It does get to you. Beautiful music.

Benjamin: And definitely there is a certain challenge. Which is in no other piece really. Because the way Bolero builds up it's not even compared to any Beethoven or Brahms symphony ending or something because they are normal natural ...

Ollie: Developments

Benjamin: ... strettos at the end of movements. Bolero's stretto starts at the first bar and continues. So keeping up the tempo. Keeping the pace and not going forward in Bolero at the end and not giving in to your instinct which pushes you always and to hold us back that's the tough part. I have seen performances or heard performances of Bolero where the side drum for instance in the middle of the piece is already at his peak.

[Ollie brings on side drum]

Benjamin: You can't do anything about it therefore the conductor can't bring him down and bring him up again. It's got to be done very very carefully.

Jasenko: [conducting] We will start from the beginning and I would like a few of the first woodwind entrances.

Vera: Bolero starts off of course. It's just one big flute solo.

SFX: Flute

And its very soft but it must project. This one little instrument has got to project and so it's very slow and very steady and you have to keep it moving all the time. So it starts out and it's very quiet you see and then what Ravel has done is just built up and built up on this one tiny theme this one very soft tone colour until at the end you're just crashing.

SFX: Bomb

Torvill and Dean Interview (Part One)

Nicki: We used to warm up to Bolero.

Ollie: When it came to choosing music again, the minute we said Bolero to each other there wasn't another piece of music that would fit.

Nicki: It was the perfect piece of music.

Ollie: It was meant to be.

Nicki: It started minute. Small. And the crescendo just grew and grew and grew to this fever pitch.

Ollie: And that's what we wanted to get over in the performance and we wanted it to take you on a journey.

Nicki: We wanted to take you on a journey...

Ollie: Now 30 years later, we are going on a journey. Looking for Bolero. In Nottingham. In Paris. In Sarajevo. In the drips caught by buckets from a leaky roof. In the tapping of a baton on a music stand. In the typing of this story.

Introduction

SFX: Bolero

Ollie typing.

Vera: We are in 1914

Nicki: We are in 1928

Amila: We are in 1984

Benjamin: We are in 1994

Jasenکو: We are in 2016

Vera: We are in Sarajevo

Nicki: We are in Paris

Vera: We are at Appel Quay

Nicki: We are at the Opera

Amila: We are at Olympic Stadium

Benjamin: We are at the airport

Jasenکو: We are on a journey

Ollie: There is a writer

Jasenکو: There is Christopher Dean

Amila: There is Jayne Torvill

Benjamin: There is the conductor Zubin Mehta

Nicki: There is a tour guide

Vera: In Musee Maison Ravel

Benjamin: In the Olympic Museum

Jasenکو: In the Assassination Museum

Nicki: In the Levallois-Perret Cemetery

Vera: There is Ida Rubinstein

Nicki: There is Maurice Ravel

Vera: There is Franz Ferdinand

Nicki: There is Sophie, Duchess of Hohenberg

Vera: There is Gavrilo Princip

Nicki / Vera: There is a driver

Ollie: 28 June 1914 Sarajevo. 70 years before the Winter Olympics.

- Archduke Franz Ferdinand and his wife, Sophie, Duchess of Hohenberg, walk out of City Hall after a civic reception held in their honour.
- Gavrilo Princip and his friends gather at a café near Appel Quay
- The Archduke waves at the crowd
- Princip orders strong black coffee
- The Duchess tells the Archduke she does not feel well
- Princip rolls a cigarette
- The Duchess is pregnant and no one knows
- Princip flirts with a waitress
- The Archduke's driver opens the doors to their car
- Princip smokes
- The Archduke and Duchess set off in their car on their journey
- Princip checks his weapon one last time. He finishes his coffee and heads to Appel Quay.
- The Archduke's driver takes a wrong turn off Appel Quay.

Vera: Where are we? / Wo sind wir?

Benjamin: I do not understand you / Ne razumijem.

Jasenka: We just loved our nation / Mi smo samo voljeli svoj narod

SFX: Bomb

Amila: Stop. This isn't how it happened
Roll the ball. Throw it over the shoulder. Rubbish.

Ollie screws up script.

Amila: On the way to the civic reception one of the assassins, Nedeljko Čabrinović throws a bomb but he forgets to count to 5.

Ollie: E, jebi ga.

Amila: And the assassination doesn't happen.

- And he jumps into the river.
- On arrival at City Hall the Archduke says to his hosts:

Nicki: Are you crazy?

Vera: Sind sie verrueckt?

Nicki: I am not safe here.

Vera: Ich bin nicht sicher hier.

Amila: The Archduke waves at the crowd but the Duchess is not pregnant.

- Gavrilo Princip does not flirt with the waitress.
- He does not smoke.
- And he does not drink coffee.
- He is too nervous to do anything.
- The Archduke and Duchess set off in their car on their journey.
- The assassins are on different sides of the street near Appel Quay to avoid suspicion.

Jasenko: Sretno, vidimo se.

Amila: The Archduke's driver takes a wrong turn of Appel Quay.

Vera: Where are we? / Wo sind wir?

Benjamin: I do not understand you / Ne razumijem.

Nicki: Are you crazy? I am not safe here.

Amila: Princip just crosses the street and the car is in front of him. He cannot look the Archduke and Duchess in the eye.

Jasenko: We just loved our nation / Mi smo samo voljeli svoj narod.

SFX: Bomb

Set: Kabuki Drop

Countdown

SFX: Gunfire

Jasenka and Amila countdown with cards from 15 – 1. Benjamin counts at mic. Nicki at mic. Ollie marks off lines on cardboard wall with red paint. Vera writes 'Don't shoot I'm an electrician' on the cardboard wall.

Benjamin: 15

Nicki: You never had silence.

Benjamin: 14

Nicki: You just always hear somewhere something. Like in far far away.

Benjamin: 13

Nicki: And that's the thing that I remember most.

Benjamin: 12

Nicki: That it was never silent.

Benjamin: 11

Nicki: If it's not around your building it was somewhere.

Benjamin: 10

Nicki: And I remember the guy, my neighbour, who in the basement, he drew those lines on the wall.

Benjamin: 9

Nicki: You know - when you make four lines and then cross them out - on every grenade that he hear.

Benjamin: 8

Nicki: And there is, I don't know if that wall is still over there, but the whole wall, just imagine the whole wall - with those lines.

Benjamin: 7

Nicki: I mean every night you hear about 50 or 60 grenades

Benjamin: 6

Nicki: And the fact there are some theories, why the siege take so much time, why we never surrendered, why they never win, why and stuff.

Benjamin: 5

Nicki: And the biggest question is why did they throw grenades when they can't kill anybody? Because they just throw grenades where there is nobody.

Benjamin: 4

Nicki: It's just to make you insane. Just just for you never to relax.

Benjamin: 3

Nicki: And never - So you never sleep.

Benjamin: 2

Nicki: So you don't sleep, so you you can't read, you can't think, nothing...

Benjamin: 1

Nicki: I don't know if you know this but whenever grenade falls, just in like in 15 seconds there will come another one. In the same place - that's a principle because they throw one that kills five people, wound seventeen, doesn't matter and then people come and help and they throw the other one. Which was phenomenon for me. That's something I think about these days most.

Vera gives Jasenko cardboard sign saying 'Don't shoot'.

SFX: Bomb
LX: Blackout

Welcome to Olympic Museum

Ollie drips. Benjamin arranges buckets into shape of Olympic rings. Lights up.

Benjamin: Welcome to Olympic Museum. Please excuse the cold. The government has no money. Listen in Sarajevo if you look at history of twentieth century you have three main points. One is the beginning of the First World War – assassination of Franz Ferdinand. Now we will be 100 years of assassination and we make many things in the city. The second thing is the siege – this war – siege around Sarajevo. Here in Balkan we have always the problem and the beauty of the border. And the third thing is the Winter Olympic Games. Winter Olympic Games is only positive and that is the reason why we care so much for sport and heritage. Two or three days before started Winter Olympic games in Sarajevo in February 84 we don't have snow and I remember one conference press conference and one of the director for press come on the conference every journalist say we don't have snow will be Olympic Games when will we start and he was so sure he say tomorrow will be snow and really tomorrow come big snow and we started the Olympic Games always we remember this joke he make tomorrow will be snow. You have seen many things on the internet about Olympic Games. It is legendary. Everybody here when you speak about Olympics they speak about Bolero and Christopher Dean and Jane Torvill. That was really fantastic performance.

Torvill and Dean interview (Part Two)

Ollie at mic. Jasenko and Amila stand in Torvill and Dean positions.

Ollie: As usual the British European and World ice dance champions were the main focus of attention. They are the best-known skaters in the world and everyone wants to talk to them. But when it was time to leave for the village something was amiss.

Amila: It was Christopher's coat. He took all the bags from me and said can you get my coat but I just forgot it.

Ollie: It was a 17 hour train journey. How do you occupy yourself on a train journey as long as that?

Jasenko: Well it was quite a comfortable one really because it was a special train and it was all for athletes because we travel with the German team.

Ollie: How did the training go in Dusseldorf Chris?

Jasenko: It was fine we enjoyed it. We had plenty of ice time and the facilities were good to us. It gave us extra time before we arrived here.

Ollie: Two programmes, the OSP, anything different in the OSP?

Amila: We probably just changed a few head and arm movements but nothing too big that anyone would notice it's just to give an impression.

Ollie: What about the freedance?

Jasenko: Well the freedance is Bolero. There might be a few changes. You'll just have to watch and see.

Ollie: That I will certainly do. In a week's time they skate this famous programme again. There's no doubting the reception they'll receive from the 8500 people in the Zetra Stadium but will the Olympic judges follow the leads set by their European colleagues.

Benjamin gives Amila conductor's baton.

Orchestra Part Two

SFX: Preset

Amila: [conducting] Can you actually hear the flute... just play a little more the bar before she comes because she doesn't quite enter right with you.

Jasenka: We must listen more to each other because the conductor is here and the flute player is over there. So I can't very well look over there and look at the conductor at the same time. That is done with the visual part looking at the conductor and listening to the flute and the flute player looking at me. This is the way we have this collaboration which works so well.

Benjamin: The flute in the beginning plays it almost as if it's coming from a backstage, as if the wind is bringing the tune in.

Ollie: That's very sexy.

Benjamin: Yah and the bassoon plays it out. The bassoon actually makes it the sexiest.

Ollie: The solo in Bolero is considered one of the more noticeable solos because it's practically by itself and it's very extended. And there aren't many works for the bassoon that are that extended and that exposed.

SFX: Bassoon

Ollie: So for that reason it's considered difficult and also because it's quite high and the fingerings are tricky and when you're under pressure it gets you nervous so it's considered a hard solo. It's easy in your bathroom or bedroom but when you get in front of your colleagues in front of an audience and then in front of a tape machine where they say:

Nicki: One time through this will have to be it

Ollie: Then you get nervous. That's the hardest part of the solo.

Nicki: [conducting] There's a little bit too much difference between the dynamic of the clarinet and to the bassoon. Can you just enter a little softer. Because we're still on the third entrance. Let's do once more the clarinet to the bassoon. That's two before two.

Benjamin: The conductor has got to calculate at each verse let's say how much each one has to give. For instance when the violins first come in which is really the eighteenth time the tune is played we must not bring in the violins at full strength because they are going to play four times themselves.

Ollie: [conducting] Tutti. Two before sixteen.

Amila: When the entrance does come and if I just sit there and go...

SFX: Violin 1

Amila: Well you're going to find the whole section doing that. Whereas if when the entrance comes you go...

SFX: Violin 2

Amila: You'll find they will all come in and you'll get that tremendous sound from the string section.

Vera: [conducting] Let's start at twelve again. Twelve right here. You were perfect. OK.

Benjamin: It's not only the melody that's important. For instance when the flute finishes the second flute comes in on a G. As soon as the second flute ends the G the bassoon takes up the same G. An audience member will not even notice the difference of instrument. A low flute and a high bassoon harmonically has a similar amount of overtones. It's difficult when a bassoon player plays a fat top G and a flute player plays a fat low G to have this connection. So the build up is going on in the accompaniment as well as the theme. That is the problem or the beauty that a conductor faces in Bolero.

Welcome to Lufthansa

SFX: Lufthansa

Vera: Meine Damen und Herren, herzlich willkommen an Bord dieses Lufthansa-Fluges nach Sarajevo.

Benjamin: Dame I gospodo dobro dosli na Lufthansin let za Sarajevo.

Nicki: Ladies and Gentlemen welcome on board Lufthansa flight to Sarajevo.

Nicki/Vera/Benjamin: We'd like to familiarise you with our safety procedures here on board. / Wir moechten Sie nun mit den Sicherheitsvorkehrungen hier an Bord vertraut machen. Zeljeli bismo Vas upoznati sa nasim sigurnosnim procedurama.

Nicki: Your seatbelt can be fastened and opened like this. In the unlikely event of a loss of cabin pressure,

Benjamin: Maske za kiseonik ce se automatski spustiti iz pretnica iznad vas.

Vera: Ziehen Sie eine der Masken ganz zu sich heran, um den Sauerstofffluss zu starten. Druecken Sie sie dann auf Mund und Nase,

Nicki: and pull the strap around your head. At your seat you'll find an information card that shows you more safety instructions.

Benjamin: Obratite paznju na izlaze za nuzdu. Oznaceni su rjecju : Exit

All: EXIT

Ollie starts to fly aeroplane

Vera: Leuchtstrassen am Boden zeigen Ihnen den Weg dorthin.

Nicki: Remember that your nearest exit may be located just behind you.

Nicki/Vera/Benjamin: We would like to remind you that this is a non-smoking flight. We wish you a pleasant journey to Sarajevo with Lufthansa. / Wir moechten Sie noch mal daran erinnern, dass dies ein Nichtraucherflug ist. Wir wuenschen Ihnen eine angenehme Reise mit Lufthansa. Podsjecamo Vas da se na ovom letu ne pusi. Ugodan let zeli Vam Lufthansa.

Benjamin running with rucksack. Ollie flies plane. Jasenko and Amila do Bolero introduction. Nicki and Vera at mics.

Nicki: Stop

Vera: In 1992 there was this theatre director from Sarajevo. He came from Amsterdam and he wanted to enter the city and everybody wanted to go out of the city. The policy of the UN forces was when they capture someone at the airport they put him in the free territory.

Nicki: Halte

Vera: So the point is that they captured him I don't know maybe half way they wanted to bring him to the free territories and he was he started yelling at the UN troops and they were so sick of him that they drove him into the city.

Nicki: Stanite

Vera: And he during his running over the runway he fell in some ditch I think and his bag opened and when the UN troops found him there were several books and two oranges in the ditch

Nicki: Arretez

Vera: So he put everything into the bag and he started yelling at the UN troops to get him into the city and they got him into the city he then started yelling who will now drove me to my house and they said:

Nicki: No we cannot drove you to your house

Vera: And he had to walk to his house for 10 miles with his books and his oranges.

Benjamin: Stop. This isn't relevant to our story.

Vera: He went on to direct a show inspired by Ravel's Bolero.

Nicki / Vera: Stop

Telegram

Ollie typing. Jasenko and Amila in Torvill and Dean position.

Benjamin: Prijestolonasliednik Franc Ferdinand ubijen.

Nicki: Archduke Franz Ferdinand shot dead.

Vera: Erzherzog Franz Ferdinand erschossen

All: STOP.

Benjamin: Ubio ga srpski student

Nicki: Assassinated by Serbian student

Vera: Attentater serbischer Student

All: STOP.

Benjamin: Prijestolonasliednikovica Sofija takodjer mrtva.

Nicki: Duchess of Hohenberg also dead.

Vera: Herzogin Sophie auch tot

All: STOP.

Benjamin: Neredi neizbjezni

Nicki: Riots imminent.

Vera: Aufstände erwartet

All: STOP.

Benjamin: Neka vojska izadje na ulice

Nicki: Send soldiers.

Vera: Sendet Soldaten

All: STOP.

Ollie screws up script.

Ravel and Princip (Part One)

SFX: Bolero / Typewriter

Vera: We are in 1914

Nicki: We are in 1928

Vera: We are in Sarajevo

Nicki: We are in Paris

Vera: Gavrilo Princip meets his fellow conspirators at the cemetery St Marks

Nicki: Ida Rubinstein meets Maurice Ravel by the fountain at the Jardin des Tuileries.

Vera: They visit the unmarked grave of the martyr Bogdan Zerajic

Nicki: Ravel was supposed to be writing a ballet for Rubinstein based on six piano pieces from Isaac Albeniz's Iberia suite.

Vera: The grave is neglected and they put it in order

Nicki: But the Spanish conductor Enrique Arbos beat him to it

Vera: They steal flowers from other graves to decorate it

Nicki: So Ravel changed his mind

Vera: Princip brought soil from the Free Country of Serbia and they place it on the tomb

Nicki: He would compose an original work

Vera: They carve his name on the tombstone

Nicki: Both theme and accompaniment were deliberately given a Spanish character.

Vera: They swear on his grave for revenge

Nicki: You see he was born near the Spanish border and there is also another reason. His parents met in Madrid. Ravel said...

SFX: Typewriter / Factory

Amila and Jasenko start Torvill and Dean dance. Vera, Benjamin and Nicki are tapping pencils on music stands to the rhythm of Bolero. Volume builds.

Ollie: Don't you think this theme has an insistent quality? I'm going to try to repeat it a number of times without any development, gradually increasing the orchestra as best I can. As far as Bolero is concerned, if it interests you, I would like to say, to avoid any misunderstanding, that in reality there is no such Bolero.

That is, I have not given this piece the typical nature of this Spanish dance, intentionally so. Its theme and rhythm are repeated to the point of obsession without any picturesque intention, in a *moderato assai* tempo. This theme introduced by the flute, accompanied by the constant rhythm of the drum, flows successively through the different instrumental groups in a continued crescendo, after being repeated, always in C Major.

I am particularly desirous that there should be no misunderstanding about this work. It constitutes an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before its first performance, I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of 'orchestral tissue without music' – of one very long gradual crescendo. There are no contrasts, and there is practically no invention except the plan and the manner of the execution...

I love going over factories and seeing vast machinery at work. It is awe-inspiring and great. It was a factory which inspired my *Bolero*. I would like it always to be played with a vast factory in the background. It is perhaps because of these peculiarities that no single composer likes the Bolero – and from their point of view they are right. I have carried out exactly what I intended, and it is for listeners to take it or leave it...

SFX: Cut

Flying

Ollie: It's the nearest thing you can get to flying without actually physically flying yourself.

Nicki: So when you're skating it's pretty much the fastest you can go with so much freedom and then with jumping and spinning it's incredible.

Jasenko: Flying and launching yourself through the air. Not just the flying but it's just such a sense of freedom when you're out there.

Amila: You step away from the side and no one can get to you somehow. It's that sort of freedom.

Benjamin: It's not only flying it's that sense of detachment from everything. You step out on the ice. It's a different world. Suddenly it's very comforting.

Vera: You just feel set free, cut loose from everything. And that's the first thing that drew me to skating. The first time I went on I came off and said:

Ollie / Jasenko / Benjamin: I feel like flying.

Vera / Amila / Nicki: I wanted to do it again.

Ollie: I loved it.

Jaenko: Three o' clock in the morning and no one's there.

Nicki: There's so much freedom

Amila: It's such a lovely feeling

Vera: You're just floating around

Nicki: Everything about it is you

Ollie: It's like your married to the ice

Amila: I can't imagine never being on the ice

Jasenko: I can't imagine never putting my skates on

Vera: I can't imagine never doing it

Benjamin: It's like a drug. Nurofen. It cures you.

Ollie: My connection with the ice is through my blades. That's how I connect.

Nicki: And you just feel at home on your blades

Jasenko: The ice is your home

Amila: The ice looks immaculate when it's resurfaced and dried

Benjamin: And it looks like a blank sheet of paper.

Vera: Look at the ice. It's beautiful.

Ollie: Every day you're writing a new page.

Nicki: However you look at it you're writing a story

Jasenko: Every time you skate on the ice you're writing

Amila: You're writing your own career on the ice

Benjamin: You start with a blank sheet and you are writing.

Vera: You are writing. But you're doing it on the ice.

Ollie: I used to sit and stare at the rink and watch the Zamboni going round.

Nicki: It's cleaning the ice.

Amila: It's erasing everything.

Vera: It's a new sheet.

Ollie: A blank canvas.

Jasenko: That's done.

Benjamin: Roll the ball. Throw it over your shoulder.

All: Rubbish.

Ollie: Then you're on the ice and you realise why you want to skate.

Jasenko: You look at that blank sheet of ice and you want to go on it.

Benjamin: It invites you.

Amila: You want to hear the noise.

Nicki: If you have good ice.

Vera: It makes the most fantastic noise.

Creep

SFX: Creep

Nicki: It's 1992
I'm lying on my bedroom floor in Nottingham
I'm listening to Radiohead
I've got my head between the speakers
It's late at night and everyone else is asleep
I don't want to wake up my parents
So I've turned the volume down
I get my exam results tomorrow
I can't sleep. I'm nervous.
I don't want to fail.

Amila: It's 1992
I'm lying on my bedroom floor in Sarajevo
I'm under my bed
I've got my head between my hands
There's gunfire outside and the sky is alight
I can hear my parents next door
We've got to stay down
Because the snipers can see us
I can't sleep. I'm nervous. I don't want to die.

Amila / Benjamin: There is no way out
There is no running water
There is no gas
There is no electricity
There is no hope
There is nothing
No nothing
Nema Ništa

Ollie / Jasenko: It's 1992

Ollie: I'm lying on my bedroom floor in Nottingham

Jasenko: I'm under my bed in Sarajevo

Ollie: I've got my head between the speakers

Jasenko: There is gunfire outside

Ollie: I've turned the volume down

Jasenko: We've got to stay down

Ollie: I get my exam results tomorrow

Ollie / Jasenko: I can't sleep. I'm nervous. I don't want to fail / die.

Vera: It's 2016 and I'm sitting in a car in Sarajevo
I'm listening to Radiohead
I'm being driven around the city
The driver says:

Benjamin: Now I take you to the place with the perfect view

Vera: We drive up narrow lanes in the snow as far as we can go
We pass stray dogs and houses overhanging the road
He tells us:

Benjamin: This is where the army was

Vera: And when we get to the highest point
And look down on the city
At the minarets twinkling like stars
At the river covered in ice
Below a bridge where the First World War started
At the tower blocks still covered in scars
He turns to us and says:

Benjamin: Now you see how easy it was to surround us

Jasenko: It is twenty years after the war began. It is midnight. We close the main street in Sarajevo. More than 100 trucks filled with red chairs enter the city. It takes us six hours to set up 825 rows over nearly one kilometre. 11,541 chairs. One for every citizen killed under the siege. 643 small chairs for all the children who died. On some of them during the event, passers-by leave red roses, teddy bears, ice skates, plastic cars, candy or toys. At 2pm a concert begins. A concert for nobody. An orchestra starts to play to the 11,541 empty red chairs. On this bright, sunny day it starts to rain.

SFX: Daphnis and Chloe

Valentine's Day

Nicki / Amila: It is the 14th February 1984

Nicki: It is Valentine's Day

Amila: Dan zaljubljenih.

Nicki: I am in England

Amila: I am in Jugoslavia.

Nicki: I am in Nottingham

Amila: I am in Sarajevo.

Nicki: I am eating fish and chips

Amila: I am drinking a Coca Cola for the first time.

Nicki: I slip up on the ice and get a black eye

Amila: I am working.

Nicki: I am crying

Amila: I am sitting on the front row.

Nicki: I am sitting on my Dad's shoulders

Amila: People are arriving.

Nicki: We are arriving

Amila: I am at the Zetra Stadium.

Nicki: I am at home

Amila: The ice is being prepared.

Nicki: My mum puts some ice in an old tea towel.

Amila: I turn to face the audience.

Nicki: I hold the ice to my face

Amila: The commentator announces the names.

Nicki: My mum turns the TV on.

Benjamin/Ollie: Dame I gospodo, dobrodosli u ledenu dvoranu / Ladies and Gentlemen please welcome to the ice / iz Velike Britanije nam dolaze / from Great Britain, Jayne Torvill and Christopher Dean

Nicki/Amila: I hear the music before I see them.

Amila: Now when I listen to Bolero

Nicki: I remember the cold of the ice.

Amila: I remember the cold of the ice.

Nicki: I remember the tears on my cheek.

Amila: I remember the tears on my cheek.

Nicki: I remember the smell of fish and chips

Amila: I remember the taste of Coca Cola.

Nicki/Amila: I remember the perfect score.

Amila: 6.0 / Chesht nuller

Ollie: 6.0 / Chesht nuller

Vera: 6.0 / Chesht nuller

Jasenko: 6.0 / Chesht nuller

Benjamin: 6.0 / Chesht nuller

Nicki: 6.0 / Chesht nuller

Cast hold up arms. Gunfire. All start to pray at a funeral.

SFX: Gunfire

Piano Scene

SFX: Piano Concerto

Ollie: Welcome to the Levallois-Perret Cemetery.

Vera: Welcome to the Musee Maison Ravel

Benjamin: Welcome to the Olympic Museum

Ollie: The composer Maurice Ravel was buried here in January 1938. It snowed that day. Few people were here. A single rose was left on his grave. Now he rests listening to the sound of trains that inspired his Bolero.

Ollie / Vera: Duh duh duh duh duh duh duh

Benjamin whistling Bolero. Vera hands Ollie costume. He gets dressed.

Vera: M. Ravel was an insomniac after the war. He could only sleep on trains. So now we're entering the piano room. This room is about four metres wide. It is shaped like an octagon so as you can see there no right angles. This gives the room a perfect acoustic which is why M. Ravel chose it for composing. One morning he went to the piano. He was wearing a yellow dressing gown and a scarlet bathing cap. He was going for a swim. He picked out a melody with one finger.

Ollie: Madame Rubinstein has asked me for a ballet.

Ollie taps out of rhythm of Bolero on typewriter

Ollie: Don't you think this theme has an insistent quality?

Ollie gets undressed and goes to mic.

Vera: This is the room where he wrote Bolero. This is the piano he wrote it on.

Ollie drips.

Vera / Benjamin: He loved his piano / She loves her piano.

Benjamin: Before I start Olympic Museum when I married my wife, her father buy us a piano. And that piano was in our house and my wife when she went to joy she play. That was one of most important things in apartment. Before war we live in part of Sarajevo that was 100m from frontline. A tank's bomb go across my living room and destroy my flat. My neighbours believe that I die that moment but I was on floor down. And we go in flat of my cousin and we start to live. But my wife was sick, little depression. And I say I'll bring piano and you will play in new flat. And I find one soldier who have Kombi and I say:

Jasenکو: Pomozi mi da prebacim klavir iz sratog stana u novi, platit cu ti.

Benjamin: 'I will give you money please go with me to flat and we will take piano and bring in this new flat.' He say OK. And my wife was very happy. You know six months you don't have electricity, you don't have nothing, always silence. Shelling, grenade, bombarding, it's only sound what you. And I say to my wife: Sviraj klavir

All: Play the piano.

Benjamin: And everyday about 6pm she started to play and all neighbours come on the windows to look at what is this. And that was how we enjoy in the war. And they like music and was silence and she played...

Ballet Premiere

SFX: Applause

Ollie and Amila slow motion curtain call. Vera presents them with flowers.

Nicki: The foyer of the Opera in Paris was filled one November evening in 1928 with an excited crowd of people. Some still remained in the theatre applauding madly and crying 'Bis bis bravo'. The audience moved to a frenzy by the steady beat of drums and gradually mounting crescendo of sound were completely under the spell of the stirring music to which they had listened. The first presentation of Ravel's Bolero. At the back of the hall, a woman clutched hysterically at the exit door with both hands. 'Au fou' she cried 'Au fou'. This is madness. Ravel later said that she was the only one who got it. He was the epitome of unhurried coordination. A slender figure, he was dressed in faultless evening clothes. Almost a shade too perfect. His grey hair gleamed silver in the light and his narrow face with sharp nose and close set eyes showed no emotion. The thin lips were tight pressed as if trying to shut away all outward expression of the pleasure that the enthusiastic reception of his Bolero gave him.

Requiem

SFX: Gunfire

Amila and Ollie lay flowers at grave. Benjamin becomes Zubin Mehta. Vera and Nicki paint lines.

Jasenko: Floor covered in something that used to be the biggest library in Eastern Europe. Floor covered in something that used to be the ceiling of one of the most beautiful buildings in the world. Floor covered in rubble and glass. And an orchestra, a huge orchestra, of over one hundred people.

SFX: Requiem

An arc of strings: violins to the right, cellos to the left, woodwind in the centre. Around the orchestra is the choir; almost more performers than audience. The conductor, Zubin Mehta, stands proud at the front. He works himself into a frenzy. The orchestra is framed by ruins. Broken pillars, blown out windows, burnt books. Tonight is the concert. Tomorrow will be another trip to find water, food, shelter, safety. This is the requiem for five million books. This is the requiem for 11,541 people. This is the requiem.

Olympic Ceremony

SFX: Olympics

Benjamin: It is my honour as President of International Olympic Committee to declare the 14th Winter Olympic Games closed. Dovidjenja drago Sarajevo.

Torvill and Dean – Interview (Part Three)

Nicki: How are you feeling now you're here in Sarajevo?

Ollie: We're enjoying the atmosphere, everyone's getting ready. You feel like you're a small part of a big event because it's not just skating happening here.

Nicki: I have to say you are one of the main focuses of everyone's attention. How are you coping with the amount of attention you are getting from the world's press, television, photographers.

Amila: Like Chris said because everyone else is here for the other events, you don't really feel like you're anyone special at all.

Ollie: And with being in the village we're sort of away from the press a little bit. They have to go through a lot of channels to get to us so it's not that bad.

Nicki: And I understand you will be carrying the British flag

Amila: Chris will yes

Ollie: Just heard that yes. Can't believe it.

Benjamin brings Ollie white flag with Olympic rings.

SFX: Gunfire

Ravel and Princip (Part Two)

Benjamin types. Ollie waves flag then flag is replaced with conductors' baton.

Nicki / Vera: We are in 1914

Nicki: When the First World War broke out Ravel was very eager to fight for his country, he dreamt of being a pilot.

Vera: Princip had lost the fire and brightness of youth.

Nicki: Ravel was too light to become a soldier. He was too famous to fight.

Vera: Princip had grown a long beard over the two years in prison, but when it was shaved away, the doctor saw an intelligent, young face full of expression.

Nicki: Ravel was caring for wounded soldiers in St. Jean-de-Luz until finally he was sent to support the troops in Verdun as a truck driver.

Vera: Princip's slim frail body showed the typical tubercular appearance.

Nicki: After an attack Ravel's truck broke down in the woods.

Vera: The disease had destroyed the elbow joint of Princip's left arm to such an extent that the lower part of this limb had to be connected with the upper part by a silver piano wire.

Nicki: It was this incident that inspired his composition of Bolero.

Jasenko: Au fou. Au fou. [At door]

Benjamin screws up script.

Fireworks

SFX: Fireworks

LX: Blackout

Set: Cardboard removed

Interview with Amila. Benjamin removes cardboard. Ollie, Amila, Vera and Nicki on floor. Jasenko waits at the back of the theatre.

Assassination Museum

SFX: Indexi

Jasenko: Welcome to assassination museum. Visit will cost you 2 KM or 1 euro. Thanks. Now you can go in to look around if you want. Tour with me as your guide will cost you 10km or 5 euro, plus entrance fee, and that means it's 12km or 7 euro. I can turn on the lights if you really want me to, but I think that there's enough light in there already. OK. Here you can see the wheel of a car where assassination happened. Here is a Gavril's gun. Gun that killed Franz and Sophie. The real one, not replica. Here you have Duchess lipstick. Almost unused. Here are Archdukes black boots, with silver spurs on them. Here you can see the wine glass that Franz Ferdinand drank from on that very day in city hall. And now. Our prize possessions. mannequins. Mannequins dressed in the very clothes that Franz and Sophie were wearing when they were killed. You can even see the bullet holes. And here are Gavril's footprints. They were located on the street before, but when the war begun, because Gavril was Serb, we took them inside. This is how he was standing when he shot the gun that fired the bullets that changed history. Gunshots we are still hearing to this day. Did you know that there were three gunshots?

Nicki and Vera become Archduke and Duchess. Jasenko becomes Princip.

Blue Danube Waltz

SFX: Waltz

Nicki: You look beautiful today Sophie

Vera: I am happy we will spend our wedding anniversary together

Nicki: I am happy you can join me. Here you can be by my side.

Vera: Will we be welcome in Sarajevo?

Nicki: How can they not welcome us?

Vera: There are rumours

Nicki: I won't let myself be put behind glass

Vera: Like one of your stuffed animals

Nicki: Our lives are always in danger

Vera: Your life is always in danger

Nicki: One has to trust in God

Vera: I trust in you

Jasenko: We just loved our nation / Mi smo samo voljeli svoj narod

Amila / Benjamin / Ollie: We just loved our nation.

Torvill and Dean Interview (Part Four)

Jasenko: We can't remember the skate it just happened. It came and it went.

Ollie: You seemed so relaxed before you went out onto the ice. You even smiled didn't you at that little girl.

Amila: Yes I felt that I wanted to go out there and perform. I was happy that there were so many people here from England and Nottingham especially.

Jasenko: So many people from everywhere tonight. Such great support. We really felt it.

Ollie: You have such presence on the ice. It's almost unbelievable. You feel it so much don't you.

Jasenko: We live what we're doing at the time. It's really happening for us.

Ollie: But it's difficult then to put into words that sort of performance.

Jasenko: It was the pinnacle I would say of our amateur career. From winning the world championships each year, then finishing with the Olympics, it was fantastic for us.

Ollie: And the performance tonight Jayne how did that actually go for you?

Amila: We were very pleased with the way we skated. As I say I can't remember it was so quick but everything seemed just to click into place.

Driving

SFX: Factory

Cast makes truck with buckets. Walk to front and then accident happens.

SFX: Tzigane

Ollie: Ravel was lost in the woods outside Verdun for 10 days after the wheel fell off his truck. He listened to the sound of gunfire. He composed music in his head. After the war he lost weight, he lost health, he lost sleep, he lost his drive – he went from writing seven works a year to one. He lost five close friends during the war. He dedicated this piece of music to them to be played by five hands. The music he wrote after 1914 was inspired by his experience of war. Bolero was inspired by the rhythm of gunfire.

Dyeing

SFX: Tzigane

Cast moves buckets into different positions and starts to dye clothes.

Nicki: The music inspired the dance. The music inspired the costume. Because the music was very flowing, Torvill and Dean wanted to find something that would flow equally as well. The problem was that the silk chiffon only came in a solid colour, not in the shaded ombre effect that Torvill and Dean wanted. So they hung the fabric from a string in the basement, with a bucket of purple dye underneath and every few hours they would pull it out a little bit more, leaving the bottom darker than the top. The costumes hang from the ceiling of the National Ice Centre in Nottingham. Their colour fading but the memory still lives on.

Market

Cast starts to wash the stage with clothes as if mopping up blood

Vera: 8 years later the Zetra Ice Stadium where Torvill and Dean danced was bombed. The seats were turned into coffins. The dead were buried here. 10 years after the Winter Olympics, a bomb exploded in the main market square in Sarajevo killing 68 and wounding 144 people. It was the worst single atrocity in the conflict. The 120mm shell landed on a stall in the packed open-air market just before noon. Some people were literally torn apart. Heads and limbs were ripped off bodies. The attack took place during a ceasefire. The holes left behind by the shell have been filled with red wax to make them look like petals. The streets here bleed flowers. They are called Sarajevo Roses.

Cast sweep stage. Nicki marks lines on wall in chalk. Benjamin writes SARAJEVO ROSES on wall in chalk. Ollie plays drum. When drumming begins Amila and Jasenko start dance. Nicki and Vera write the score of Bolero on the wall in chalk. The dance ends on the floor.

Zubin Mehta Story

SFX: Requiem

Ollie drips.

Benjamin: Listen. One of most exciting things about siege of Sarajevo was performance of Requiem by Mozart in bombed out City Hall. Zubin Mehta come. He was conductor. Me and wife go three or four times. The power is art is something like medicine, believe me. That all gives you human power. Can you imagine in middle of war we bring artists from all around Europe. Nobody of us knows if we will be alive the next day but we build something. The music lives on. Something that touches you. That has power. Emotion and power. I remember the music. When I listen. My God that was for my heart the best. I believe the music is something very, very strong. Universal. It has power.

Taxi / Assassination Scene

SFX: Rain

Vera: My God, what has happened?

Ollie: What is happening?

Benjamin: I don't know

Jasenko: We just loved our nation

Nicki: Sophie, Sophie don't die, live for the children

Benjamin: Are you all right? Are you hurt

Nicki: It's nothing

Benjamin: It's nothing

Vera: It's nothing

Amila: It's nothing

Ollie: It's nothing

Jasenko: It's nothing

Nicki: Stop that's not how it happened

Vera: Mein Gott, was ist passiert?

Ollie: Qu'est-ce qui ce passe?

Benjamin: Je ne sais pas

Jasenko: Mi smo samo voljeli svoj narod

Nicki: Sophie, Sophie don't die, live for the children

Benjamin: Jeste li dobro, boli li vas nesto

Nicki: It's nothing

Benjamin: Nije nista

Vera: Es ist nichts.

Amila: Nije nista

Ollie: C'est rien

Jasenko: Nije nista

Vera: Stop that's not how it happened

Vera typing. Ollie opens umbrella. Vera whistles. Jasenko operates paper drop. Jasenko and Amila build red lines. The cars are made for both scenes.

SFX: Pavane pour un enfant

Nicki: In the latter years of his life Ravel suffered from Pick's disease. Due to the development of primary progressive aphasia, Ravel began to find it impossible to notate despite the creative part of his brain still very much functioning. He had the material swimming around in his head, but no longer the means to express it. And towards the end of his career certain qualities of the music he composed seemed to change. In 1932, Ravel suffered major head trauma in a taxi accident, after which, he began experiencing absent-mindedness and other symptoms linked to aphasia. It's debated as to whether it was this accident or the onset of Pick's disease that was responsible for the symptoms. Indeed it may well have been as early as 1928, when Ravel was writing his Bolero, that he began experiencing the early stages of dementia.

Vera screws up script. Amila typing.

Ollie: Blood seeped across the Archduke's tunic. Some attempt was made to revive them both but there was nothing anyone could do. Sophie had died just ahead of her husband. It was impossible to say whether the bullet that struck her had been the first or second shot fired by Princip. That bullet had gone directly through the side of the car where she was sitting and hit her in an almost straight line, the entry wound being in her right groin, four centimetres above the haunch bone at the top of her hip. It had torn a six centimeter opening in her flesh. Witnesses said Princip could not look them in the eye:

Jasenko: We just loved our nation / Mi smo samo voljeli svoj narod

Vera: In God's name what has happened to you?

Nicki: Sopherl. Sopherl. Don't die. Live for the children.

Benjamin: Is something hurting you? / Jeste li dobro? Nesto vas boli?

Nicki: It's nothing. It's nothing. It's nothing. It's nothing. It's nothing etc.

Torvill and Dean – Commentary (Part One) SFX: Torvill and Dean Bolero

Ollie: And now the moment this crowd, this capacity crowd at the Zetra Arena has been waiting for all night long and as the luck of the draw would have it they are the last couple to perform.

Nicki: Great Britain team Jayne Torvill and Christopher Dean seeking the gold medal in ice dancing. A dance to a single composition of music. Ravel's Bolero. Note particularly the opening scene lasting as long as 20 seconds before they even begin to skate.

Ollie: Torvill and Dean invited a composer to edit the 17 minute original to fit the Olympic time limit of 4 minutes 10 seconds but they were told the minimum length of Bolero is 4 minutes 28 seconds. However, if their skates do not touch the ice for the first 18 seconds then it will be acceptable so the routine will last 4 minutes 28 seconds.

Nicki: They come from Nottingham, England, their names are Torvill and Dean, and when they take to the ice for their final performance in the 1984 Olympic Games in Sarajevo the world is expecting something sensational.

Torvill and Dean Interview (Part Five)

Vera: We used to warm up to Bolero.

Benjamin: When it came to choosing music again, the minute we said Bolero to each other there wasn't another piece of music that would fit.

Vera: It was the perfect piece of music.

Benjamin: It was meant to be.

Vera: It started minute. Small. And the crescendo just grew and grew and grew to this fever pitch.

Benjamin: And that's what we wanted to get over in the performance and we wanted it to take you on a journey.

Vera: We wanted to take you on a journey...

Torvill and Dean – Commentary (Part Two)

SFX: Applause

Ollie: And there it is there it is you know really a beautiful performance. It was perhaps not difficult perhaps not dangerous perhaps nothing you could criticise but it was a beautiful emotional experience and that's all that counts with this dance wonderful. This is the first and only standing ovation we've had. And still to come the marks for artistic impression and they will be in the same range.

Nicki: Oh all the way across.

Ollie: All perfect scores.

Nicki: That is a first. We are so lucky to be here to see this this is wonderful. Oh.

Ollie: All 6s across the board for Torvill and Dean.

Epilogue

*Everyone has position of Olympic judges. Hold up signs reading: 666666.
Cast drop signs. Cast make red line and place props on chairs. Ollie typing.*

LX: Blackout

The End